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An analytical framework to untangle interpretative approaches in assessment

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UN/TANGLING INTERPRETATIVE APPROACHES

AN ANALYTICAL FRAMEWORK FOR ASSESSMENT

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Queen's University Belfast

A paper presentation made at the Society for Research into Higher Education (SRHE) conference, '*Higher Education rising to the challenge: Balancing expectations of students, society and stakeholders*', 6-8 December 2017, Celtic Manor, Wales.

PROBLEMATIC

- Belluigi, Dina Zoe. 2014. “The Paradox of ‘Teaching’ Transformation in Fine Art Studio Practice: Assessment in the South African Context.” *International Journal of Education Through Art* 10 (3): 349–62.
- ———. 2011. “Intentionality in a Creative Art Curriculum”. *The Journal of Aesthetic Education*, 45(1), pp.18–36.
- ———. 2015. “The Problem of Authorship : Considering the Significance of Interpretative Approaches on the Conditions for Creativity in Undergraduate Fine Art Studio Practice.” Unpublished Phd thesis, Kingston University.

A FRAMEWORK FOR MAKING INTERPRETATION APPROACHES

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

How the
problem of
meaning is
negotiated

Signification

Representation
inherent referent

Representation
external referent

The source/ locus
of meaning

Operative criticism (3)	Signification		
Objective criticism (2)	Representation inherent referent		
Eucharistic criticism (1)	Representation external referent		
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)



APPLICATION: STUDY

- The exit year of undergraduate fine art studio practice (B.F.A)
- Two art institutions
 - British tradition of fine art practice education
 - England ('UKI') and South Africa ('SAI')
 - Espoused different approaches to interpretation
- Five educators

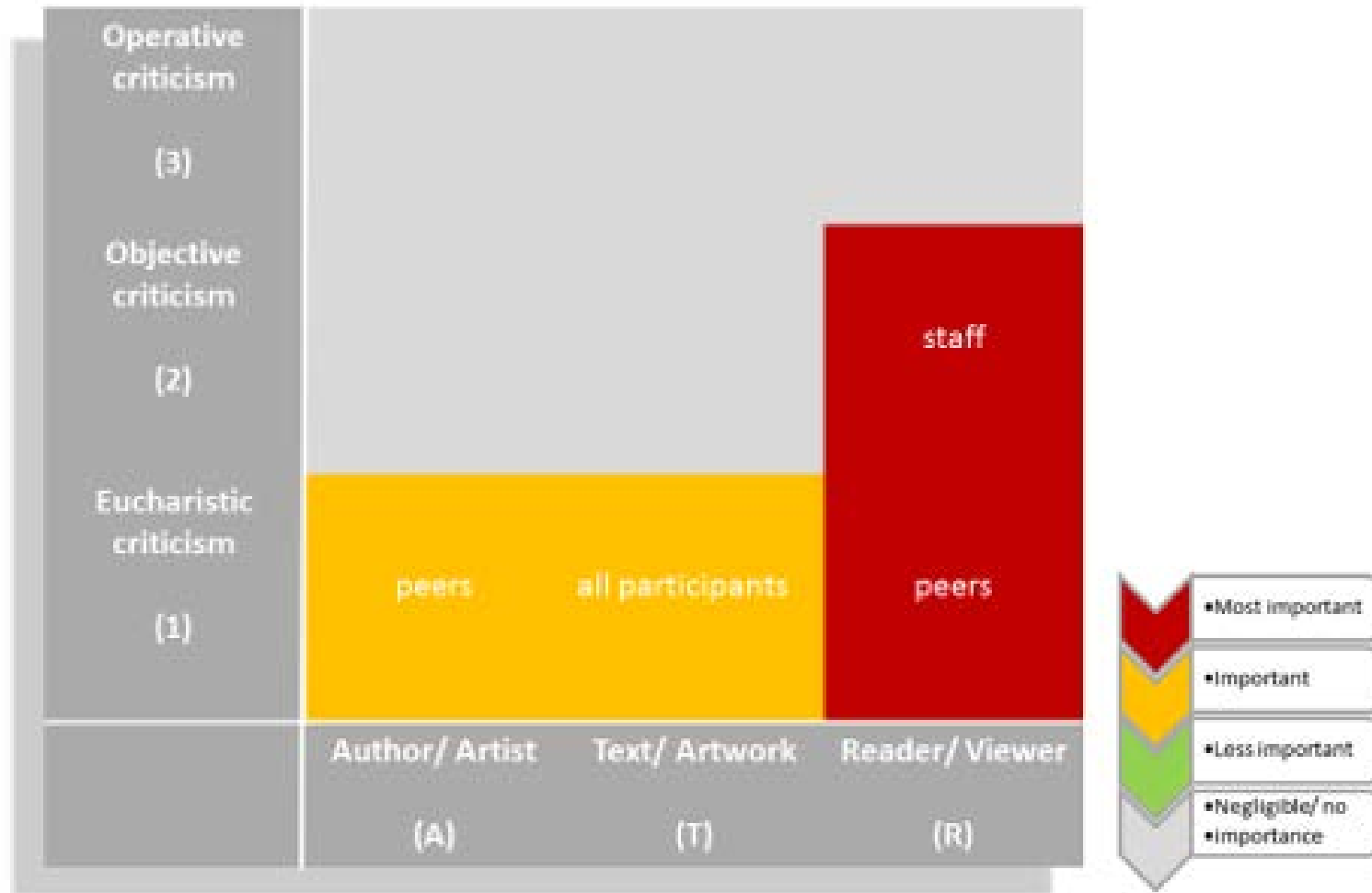
STUDY

- Course documentation
- Observations of the full range of assessment practices
(including, oral formative assessment events, internal panel summative assessments, individual moderation assessments and combined moderation meetings);
- Questionnaires and Interviews with staff

That which was **espoused** and then that which was **practiced**
were mapped to the framework,
enabling a **visualisation of approaches to interpretation.**

INSTITUTIONS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)



IF 3: Formative assessments at UKI

(Belluigi [2015](#), p. 79)

FORMATIVE ASSESSMENTS

SUMMATIVE ASSESSMENTS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/Artist (A)	Text/Artwork (T)	Reader/Viewer (R)

Susan, Panel 1

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/Artist (A)	Text/Artwork (T)	Reader/Viewer (R)

Susan, Panel 3

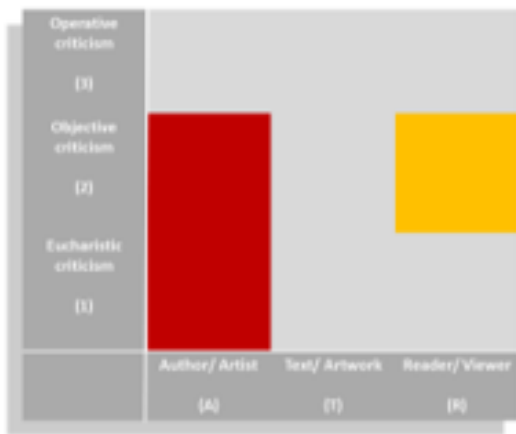
Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/Artist (A)	Text/Artwork (T)	Reader/Viewer (R)

Julien, Panel 2

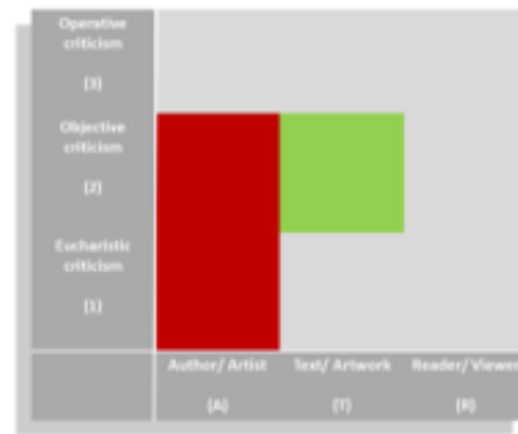
IF 4: Supervisors' approaches, summative assessments at UKI

(Belluigi [2015](#), p. 86)

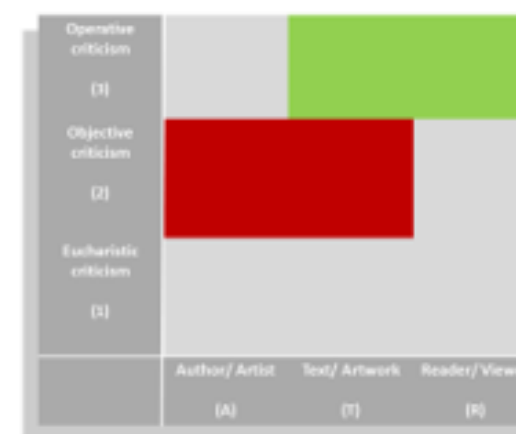
SUPERVISORS APPROACHES



Panel 1



Panel 2

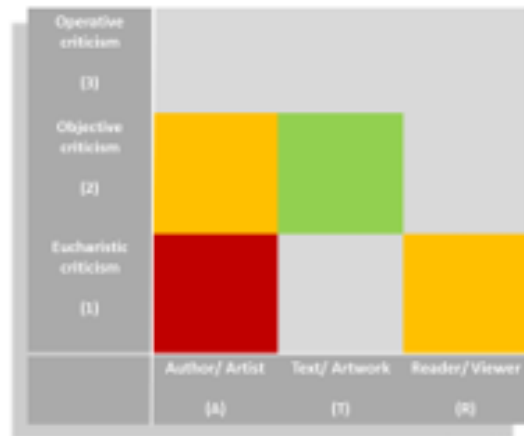


Panel 3

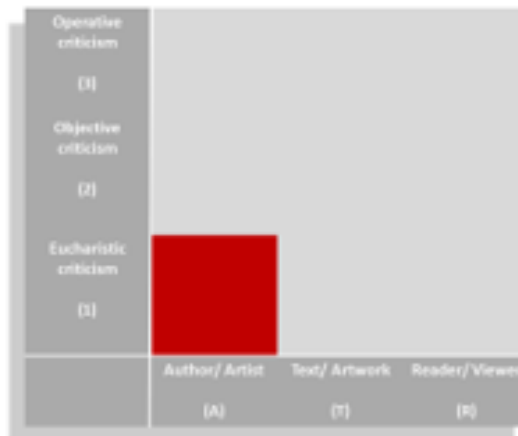
Figure 5: Comparing assessments of the Studio Module at UKI

‘Process’

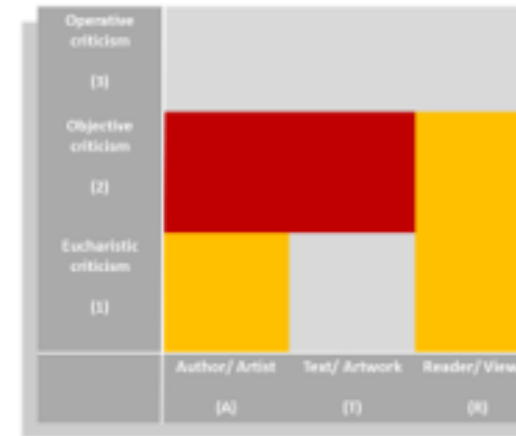
(Belluigi 2015, p. 88)



Panel 1



Panel 2



Panel 3

Figure 7: Comparing assessments of the Exhibition module at UKI

‘Product’

(Belluigi 2015, p. 89)

SUMMATIVE ASSESSMENTS OF DIFFERENT MODULES

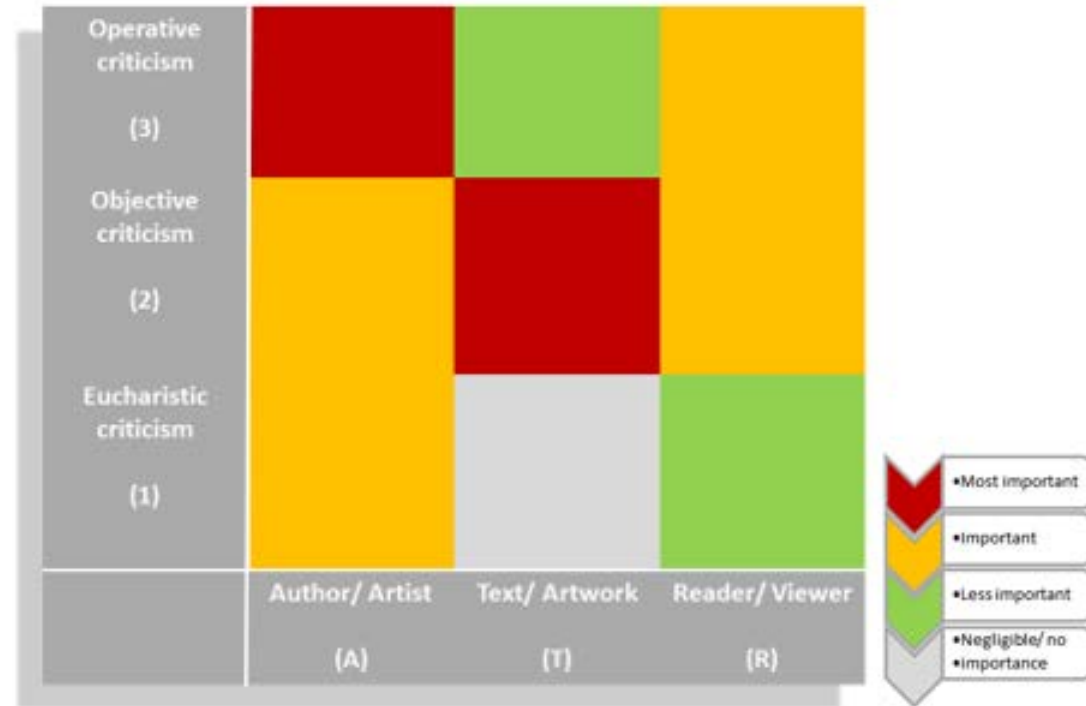


Figure 9: Internal moderation at UKI

(Belluigi 2015, p. 94)

INTERNAL MODERATOR

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Moderation Studio

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Moderation Exhibition

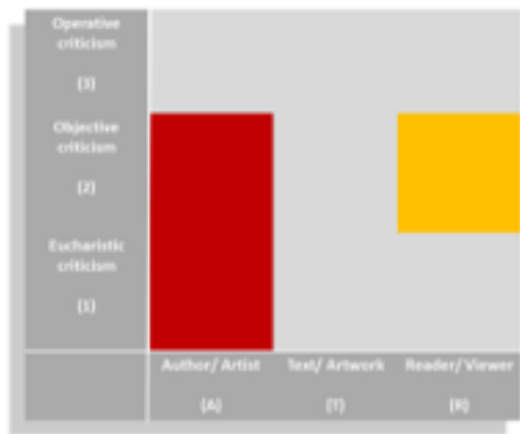
Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)



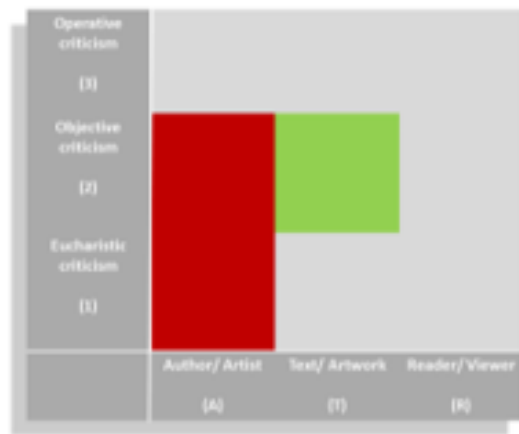
F 9: Internal moderation at UKI

(Belluigi 2015, p. 94)

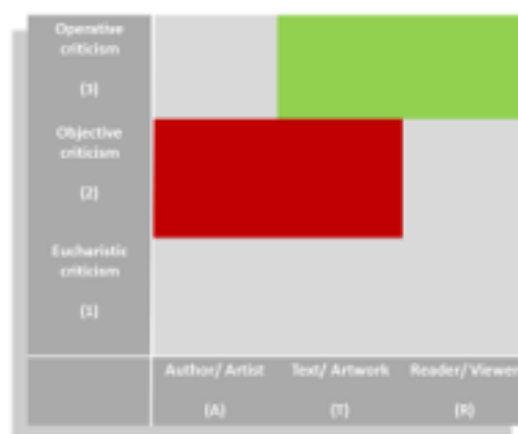
SUMMATIVE MODERATION PROCESSES



Panel 1

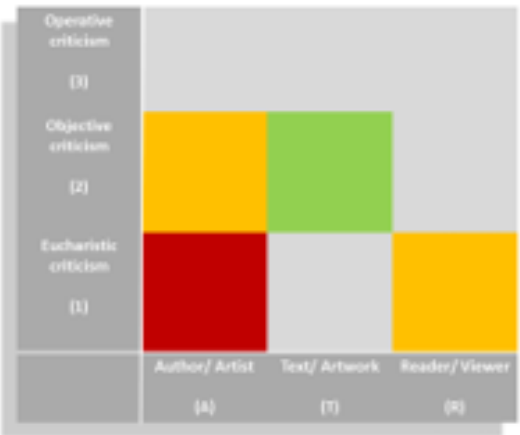


Panel 2

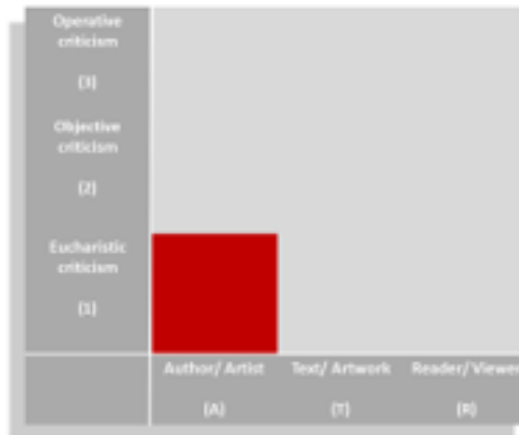


Panel 3

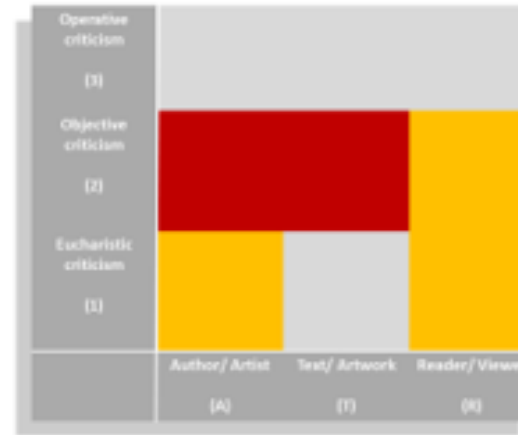
F 5: Comparing assessments of the Studio Module at UKI



Panel 1

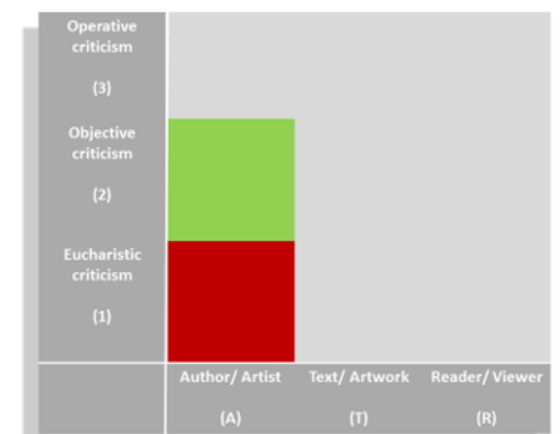


Panel 2



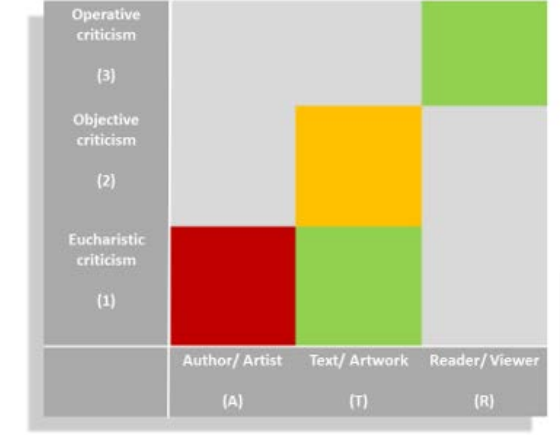
Panel 3

F 7: Comparing assessments of the Exhibition module at UKI



moderation

(Belluigi 2015, p. 89)



moderation

(Belluigi 2015, p. 96)

SUMMATIVE INTERPRETATIVE APPROACHES

INSTITUTIONS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

SAI

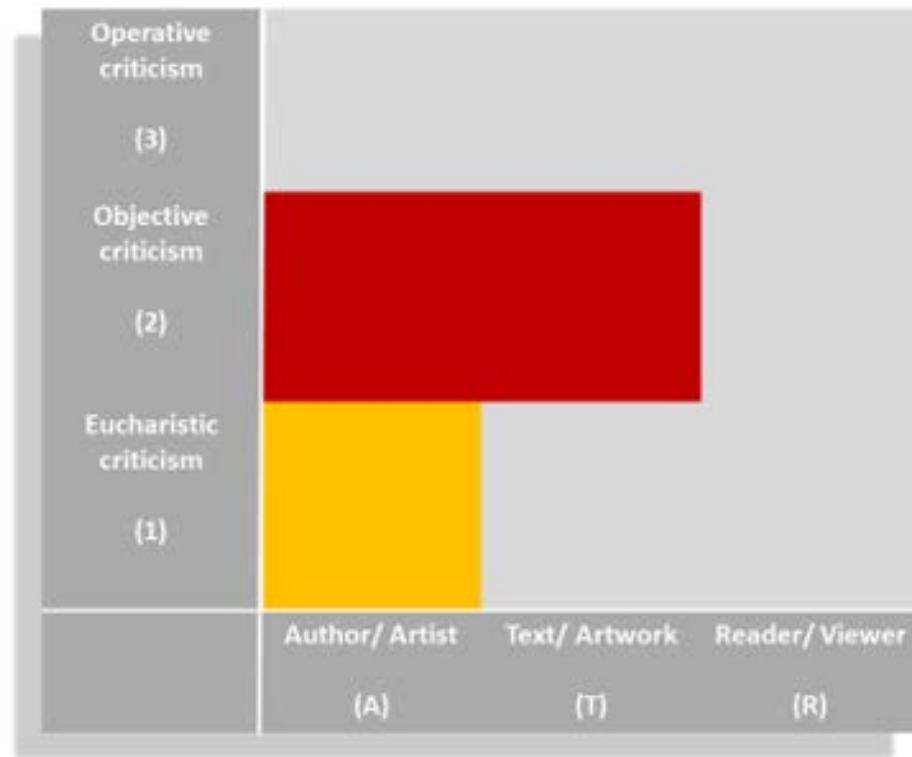


Figure 11: Supervisors, formative panel assessments at SAI

(Belluigi 2015, p.127)

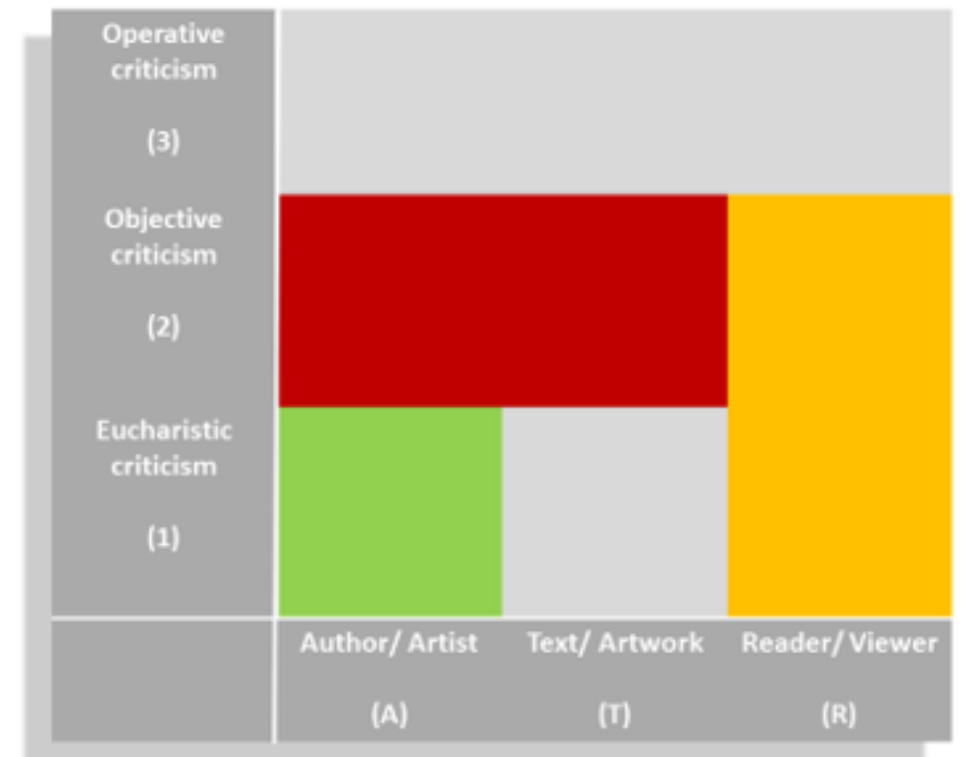


Figure 10: Assessors, formative panel assessments at SAI

(Belluigi 2015, p.124)

FORMATIVE ASSESSMENT ROLES

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

IF 12: Supervisors, summative assessments at SAI

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

IF 13: Assessors, summative assessments at SAI

(Belluigi [2015](#), p.131)

SUMMATIVE ASSESSMENT ROLES

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

F 14: Moderation meeting at SAI

(Belluigi [2015](#), p.133)

MODERATION

COMPARING INSTITUTIONS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

UKI - SAI

COMPARING SUPERVISORS

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Operative criticism 3			
Objective criticism 2			
Eucharistic criticism 1			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

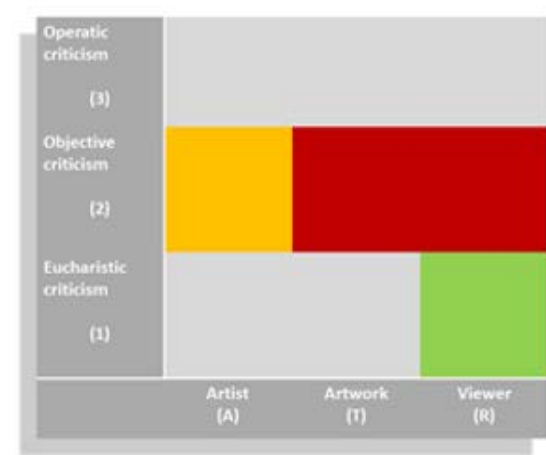
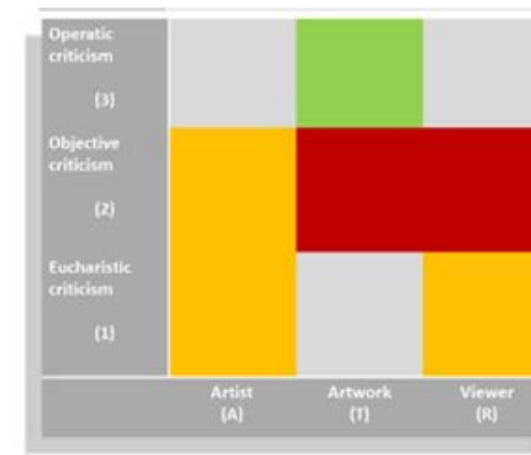
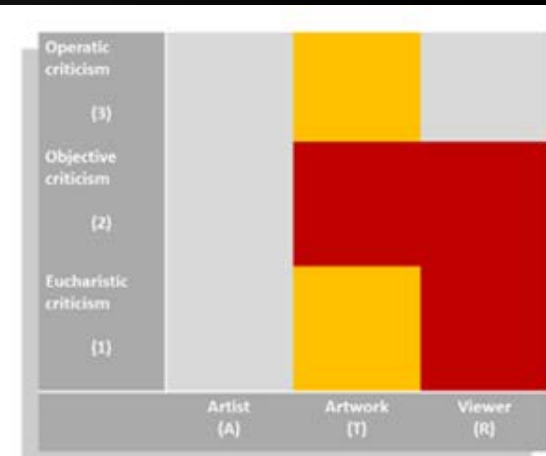
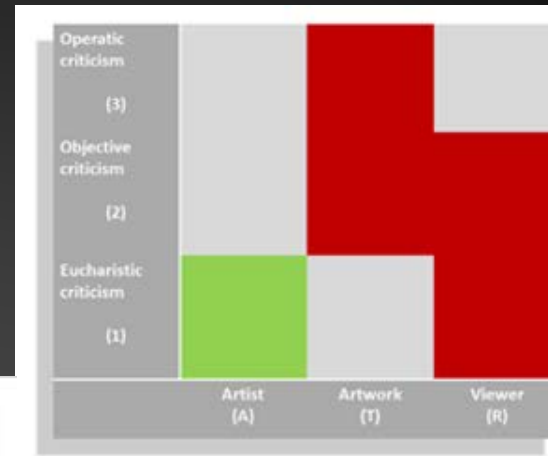
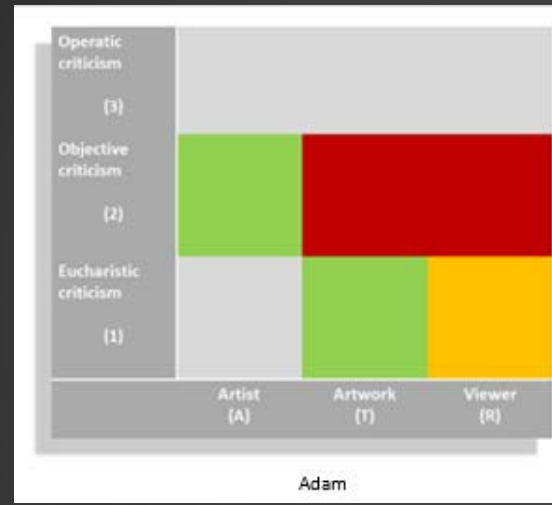
Supervisor

Operative criticism 3			
Objective criticism 2			
Eucharistic criticism 1			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Assessor

(Belluigi [2015](#), p. 171; 173)

ROLES – SUMMATIVE PANEL ASSESSMENTS



IF 18: Comparing assessors' interpretative approaches, summative assessments

(Belluigi 2015, p.173)

SUMMATIVE PANEL - ASSESSOR

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Cultural expectation

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Artist (A)	Artwork (T)	Viewer (R)

Adam

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Artist (A)	Artwork (T)	Viewer (R)

Faye

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Artist (A)	Artwork (T)	Viewer (R)

Helena

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Artist (A)	Artwork (T)	Viewer (R)

Nick

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Artist (A)	Artwork (T)	Viewer (R)

Sophie

Figure 17: Comparing supervisors' interpretative approaches, summative assessments

(Belluigi 2015, p.171)

SUMMATIVE PANEL - SUPERVISOR

Operative criticism (3)			
Objective criticism (2)			
Eucharistic criticism (1)			
	Artist (A)	Artwork (T)	Viewer (R)

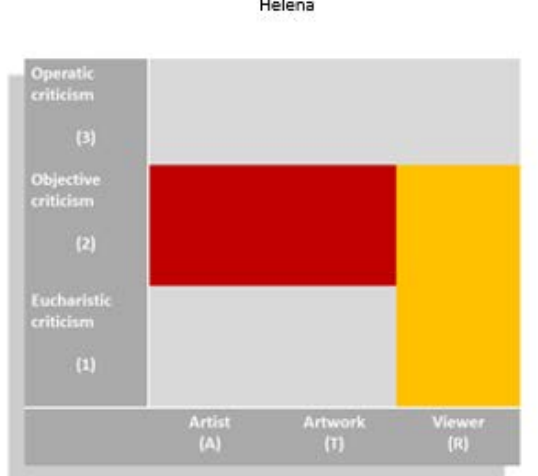
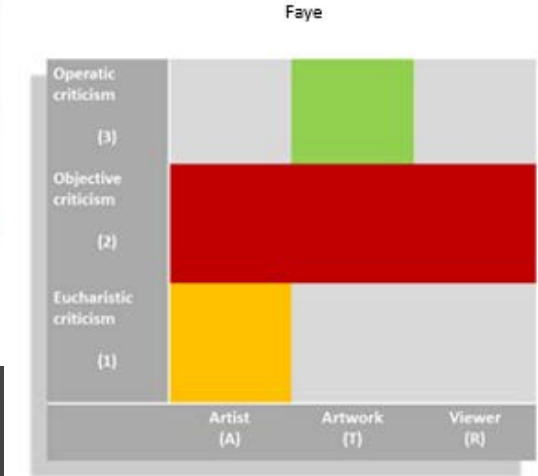
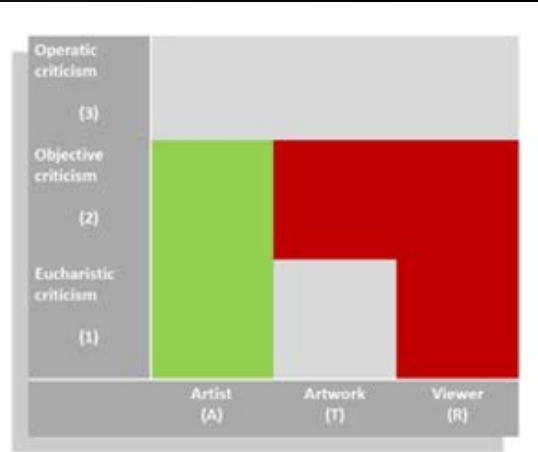
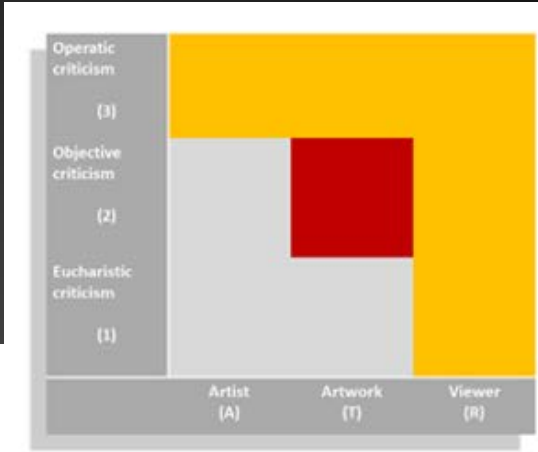
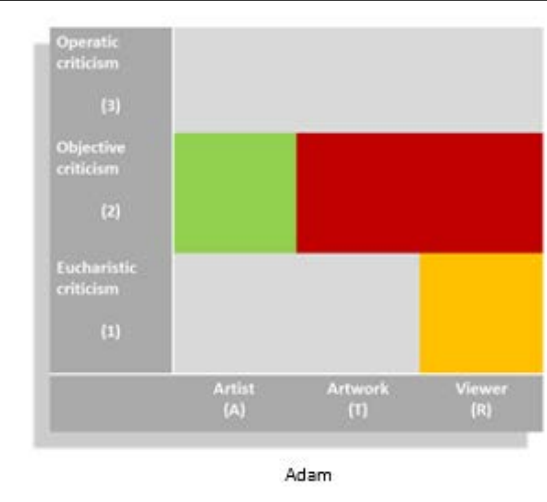
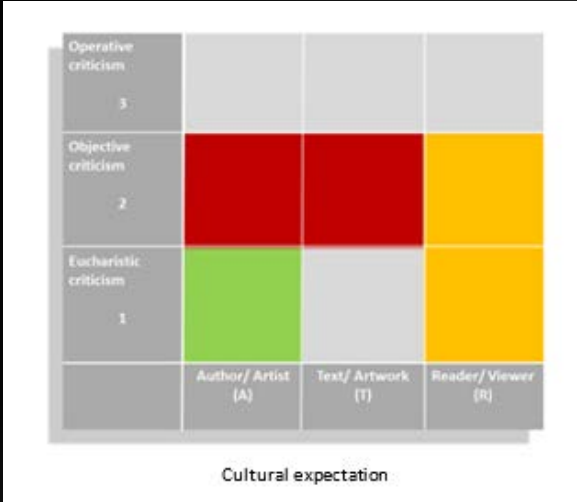
Supervisor

Operative criticism 3			
Objective criticism 2			
Eucharistic criticism 1			
	Author/ Artist (A)	Text/ Artwork (T)	Reader/ Viewer (R)

Assessor

(Belluigi [2015](#), p.165; 169)

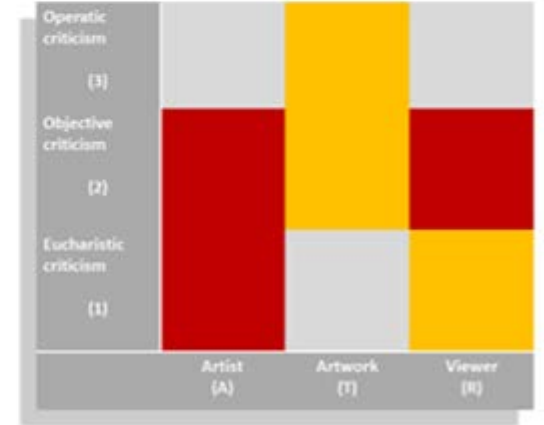
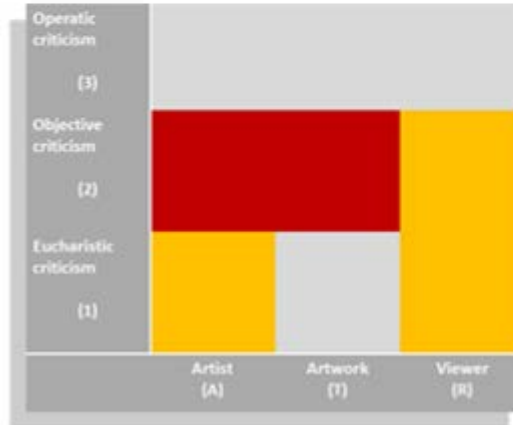
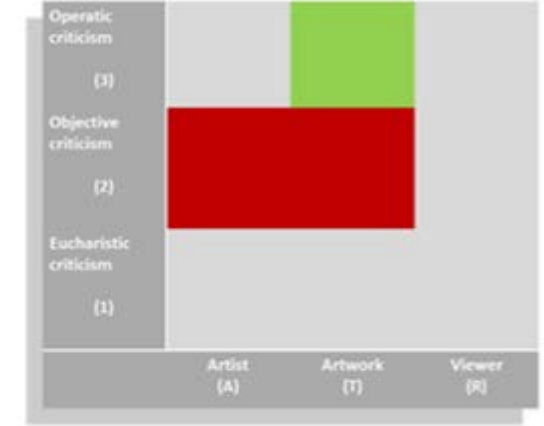
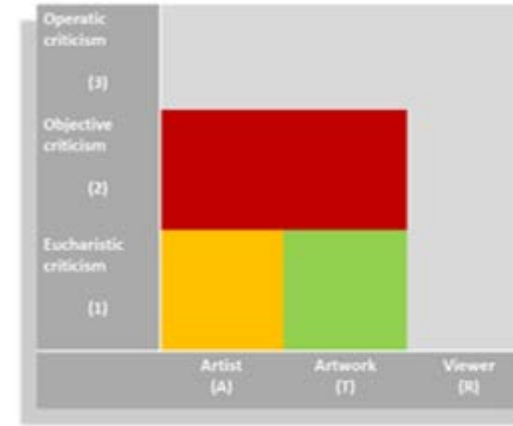
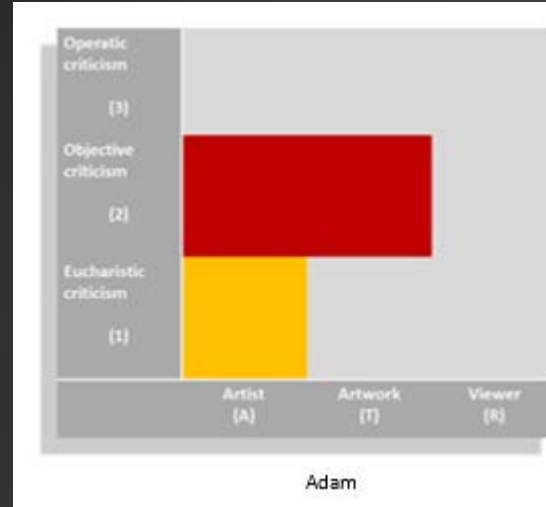
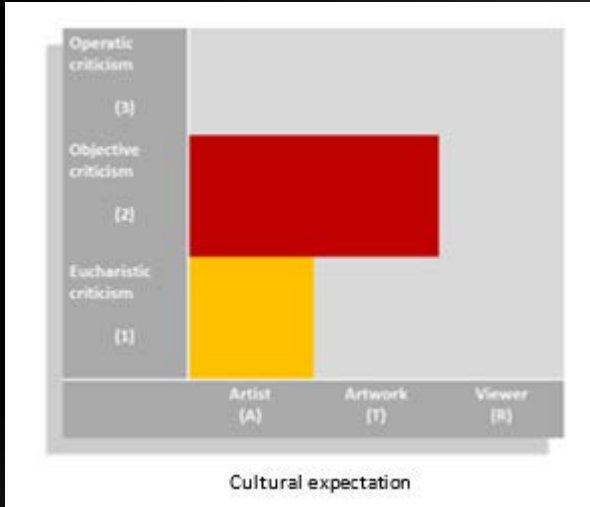
ESPOUSED ROLES - FORMATIVE PANEL ASSESSMENTS



F 16: Comparing assessors' interpretative approaches, formative panel assessments

(Belluigi 2015, p.169)

FORMATIVE PANEL - ASSESSOR

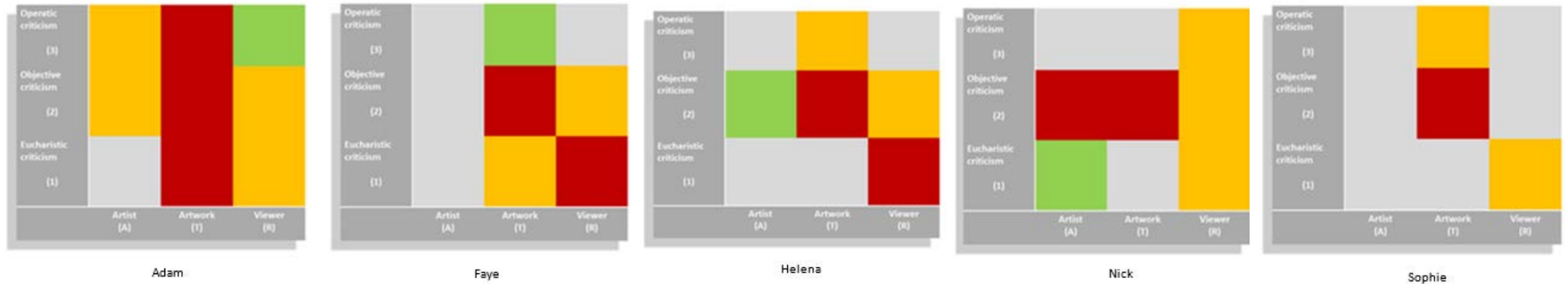


IF 15: Comparing supervisors' interpretative approaches, formative panel assessments

(Belluigi 2015, p.165)

FORMATIVE PANEL - SUPERVISOR

STUDIO - FORMATIVE

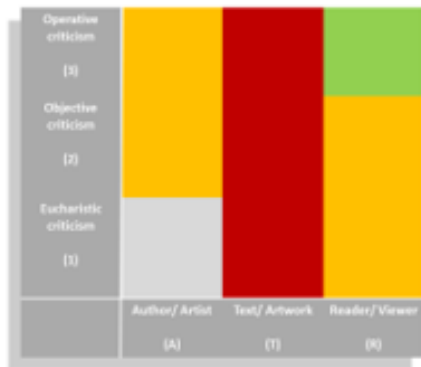


IF 19: Comparing supervisors' interpretative approaches, studio context

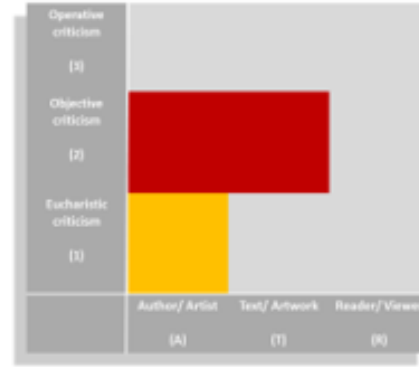
(Belluigi [2015](#), p. 176)

COMPARING AGENTIAL APPROACHES

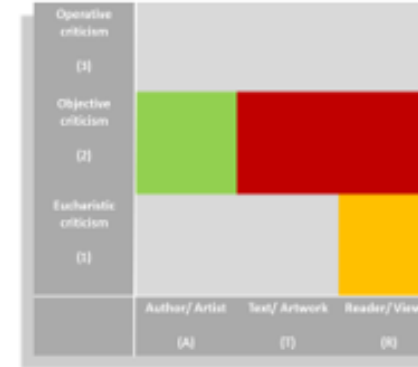
SINGLE CASE: 'ADAM'



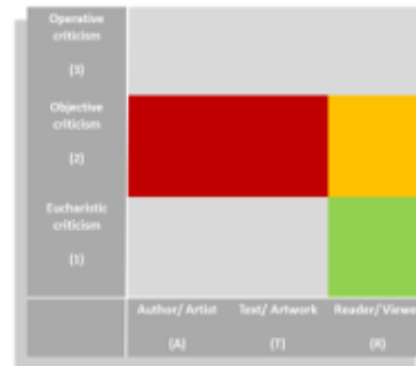
Supervisor, studio



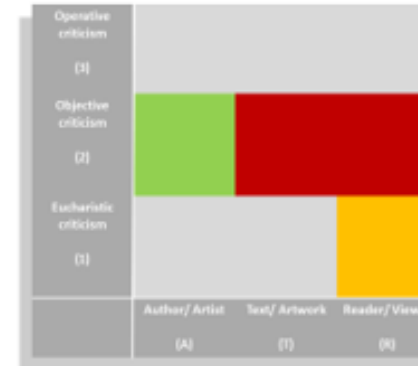
Supervisor, formative panel



Assessor, formative panel



Supervisor, summative panel



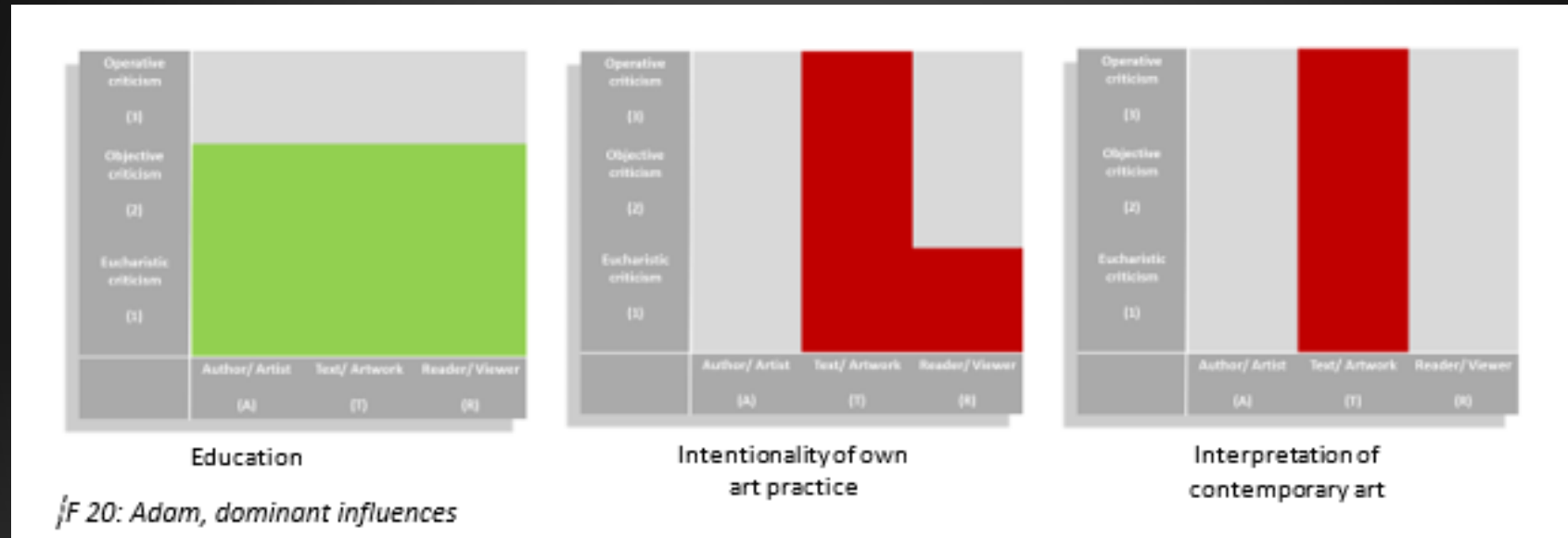
Assessor, summative panel

/F 21: Adams' interpretative approaches

(Belluigi 2015, p. 178; 180)

AGENTIAL INTERPRETATIVE APPROACHES

SINGLE CASE: 'ADAM'



(Belluigi 2015, p. 178; 180)

AGENTIAL INTERPRETATIVE APPROACHES

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Education

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Intentionality of own art practice

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Interpretation of contemporary art

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Education

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Intentionality of own art practice

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Interpretation of contemporary art

IF 20: Adam, dominant influences

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Supervisor, studio

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Supervisor, formative panel

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Assessor, formative panel

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Supervisor, studio

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Supervisor, formative panel

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Assessor, formative panel

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Supervisor, summative panel

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Assessor, summative panel

IF 21: Adams' interpretative approaches

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

IF 23: A comparison of Faye's approaches

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Supervisor, summative panel

Operative criticism			
(1)			
Objective criticism			
(2)			
Eucharistic criticism			
(3)			
	Author/Artist	Text/Artwork	Reader/Viewer
	(A)	(T)	(R)

Assessor, summative panel

(Belluigi 2015, p.190;191)

AGENTIAL INTERPRETATIVE APPROACHES

THE SIGNIFICANCE OF INTERPRETATIVE APPROACHES ON THE CONDITIONS FOR CREATIVITY

- Belluigi, D. Z. 2013. A proposed schema for the conditions of creativity in fine art studio practice. International Journal of Education & the Arts, 14(19).

THE SIGNIFICANCE OF INTERPRETATIVE APPROACHES ON THE CONDITIONS FOR CREATIVITY

- Belluigi, D. Z. 2017. 'La question d'auctorialité : une épine au chapitre de l'évaluation en arts' in Ludec, Diane & Beland, Sebastien. [Eds]. 2017. Regards sur l'évaluation des Appretissages en Arts à l'Enseignement Supérieur. Quebec, Presses de l'Université du Québec.
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WIDER IMPLICATIONS...

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- Doctoral level...
- Co-curriculum...

THANK YOU

For feedback, suggestions, possible collaborations...

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